

Cantus Primus.

THE
SEVENTH SET OF
BOOKES,

Wherein are Duos for two Base
Viols, so compoled, though there be but
two parts in the eye, yet there is often
three or four in the eare.

Also Fancies of 3. Parts for two treble
Viols, and a Base Violl: so made, as they
must be plaide and not sung.

Lastly, ayerie Fancies of 4. Parts, that may be
as well sung as plaide.

Lately set out by M I C H A E L E A S
Bachelor of Musicke, and Master of the
Choristers in the Cathedrall Church
of L I T C H F I E L D.

LONDON,

Printed for William Stansby, and George Lasham,
1638.

Cum Privilegio.

45.3.7.19

TO THE TRAVELLING GEESE

THE TABLE.

Dance.

Love cannot disseminate,
I as well as thou,
Both alike,
Hold right,
Draw out the end,
Follow me close,
Vtre me to to ts,
Dally not with this.

Fancies of 3 Parts.

Clio,
Melpomene,
Theolia,
Ensepe,
Tirphicore
Eraso,
Calliope,
Traxis,
Polyhymnia,

Fancies of 4 Parts.

Name right your Notes,
Sing this as that,
Some alteration,
Are the first,
Are the lecond,
Are the third,
Not over long.
Somewhit short,
Softly at last,
Play not too fast,
The last but one,
This and no more,



I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII

XVIII
XIX
XX
XXI
XXII
XXIII
XXIV
XXV
XXVI
XXVII
XXVIII
XXIX

FINIS.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR
CHRISTOPHER HATTON,
Knight of the most Honourable Order
of the Bath,

*Michael East Barchellour of Musick, wilbeth all
increase of Honour and Happinesse.*

Honoured Sir:



The love of vertue, in all ages, hath made some persons illustrious, whose sublaine spirits, and choyce jadge-
ments, have prompted them to cherishe the Arts: where-
by their names have beeene magnified in their life, and
their memories perpetuated after death. So in this our
age, Fame hath deservedly voted and enstiled you, an
eminent Mecænas, for frequenting the Academies,
and exercises of sciente, and for countenance and beni-
ficience to Arts and Artists, which renders you truely
pious, prudent, and peverelesse. More particularly, you have honoured Musick: of
whose divine excellencies, all other Arts participate, which may glory, to be as ances-
tre as Time, and expect to live eternally. To your transcendent Noblesse, and con-
stant love to our Arte, I humbly sacrifice this poore Tribute of my service, confessing,
I am old, my fruit is in Autumnne, and falleth at your feet, yet if you favourably re-
flect thereon, and your obsequious followers grace me to gather it up, and present it to
you, it may prove more pleasing to your judicious taste, and delightfull to the palate
of others. Your patronage and cognisance, will protect it from the venome of Envie
and Ignorance, which if you desynd to vouchsafe, you shall highly obligt,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICH A E A S T.

Of 3 Parts.

C. I.X.

CANTVS Primus.

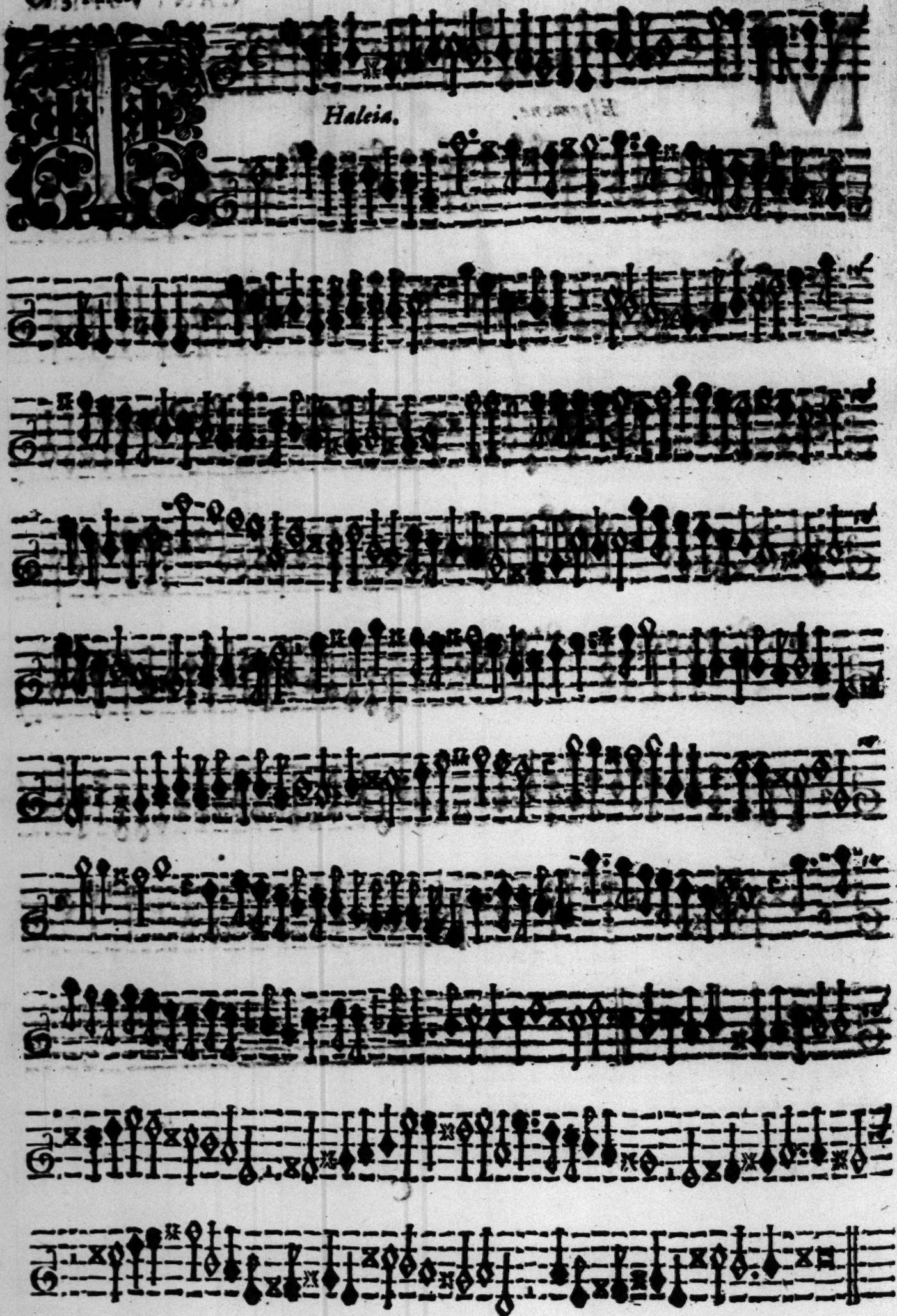




Of 3 Parts, T H A C

XI.

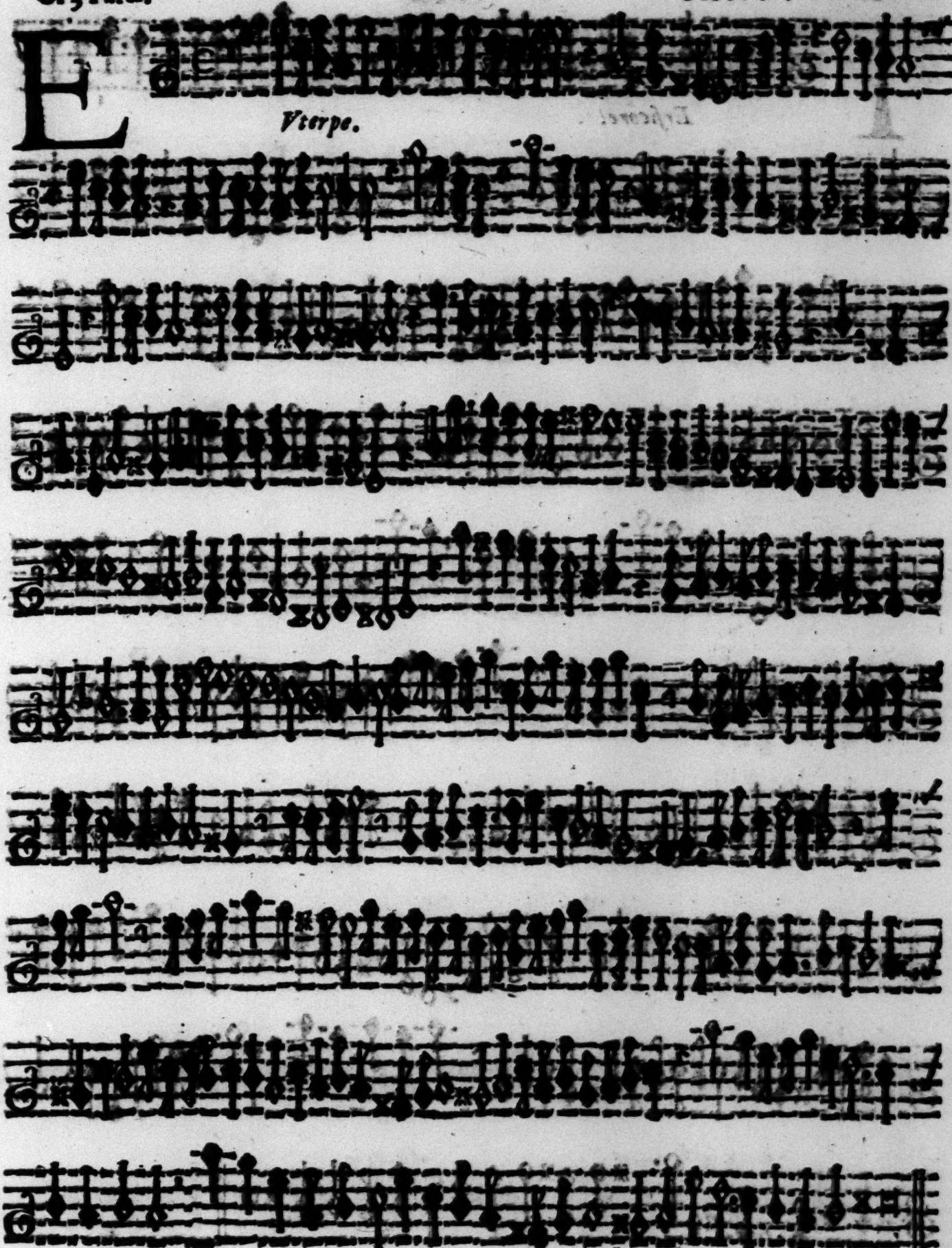
C A N T U S P r i m u s



ОГУРЦОВА?

XII. III X

CANTUS FUND.



Off. 3. Parte. T. 11. 13.

XIII.

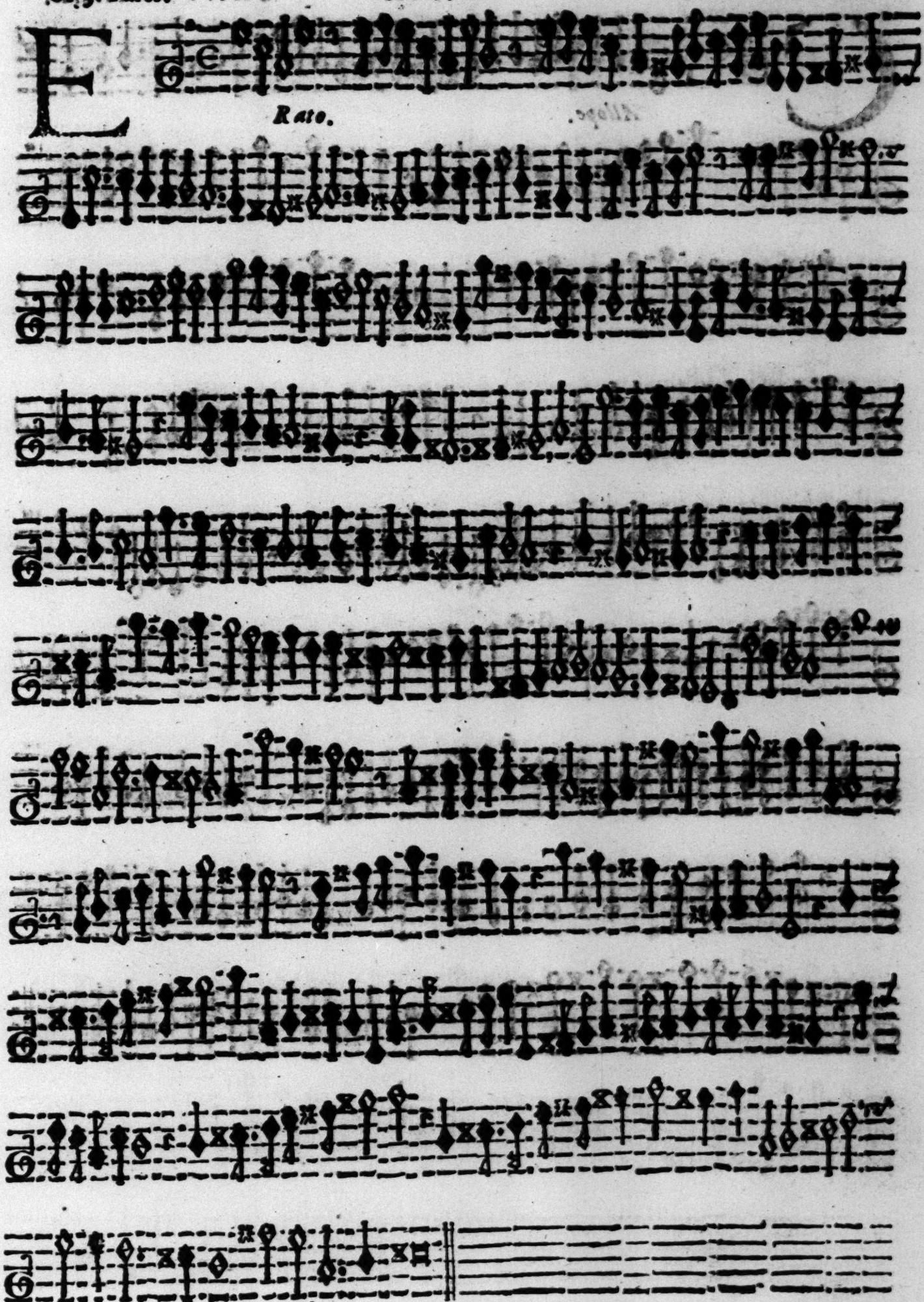
CANTVS. Primus.



Off. Parts CANTUS

XIV. VII.

CANTVS Primus.

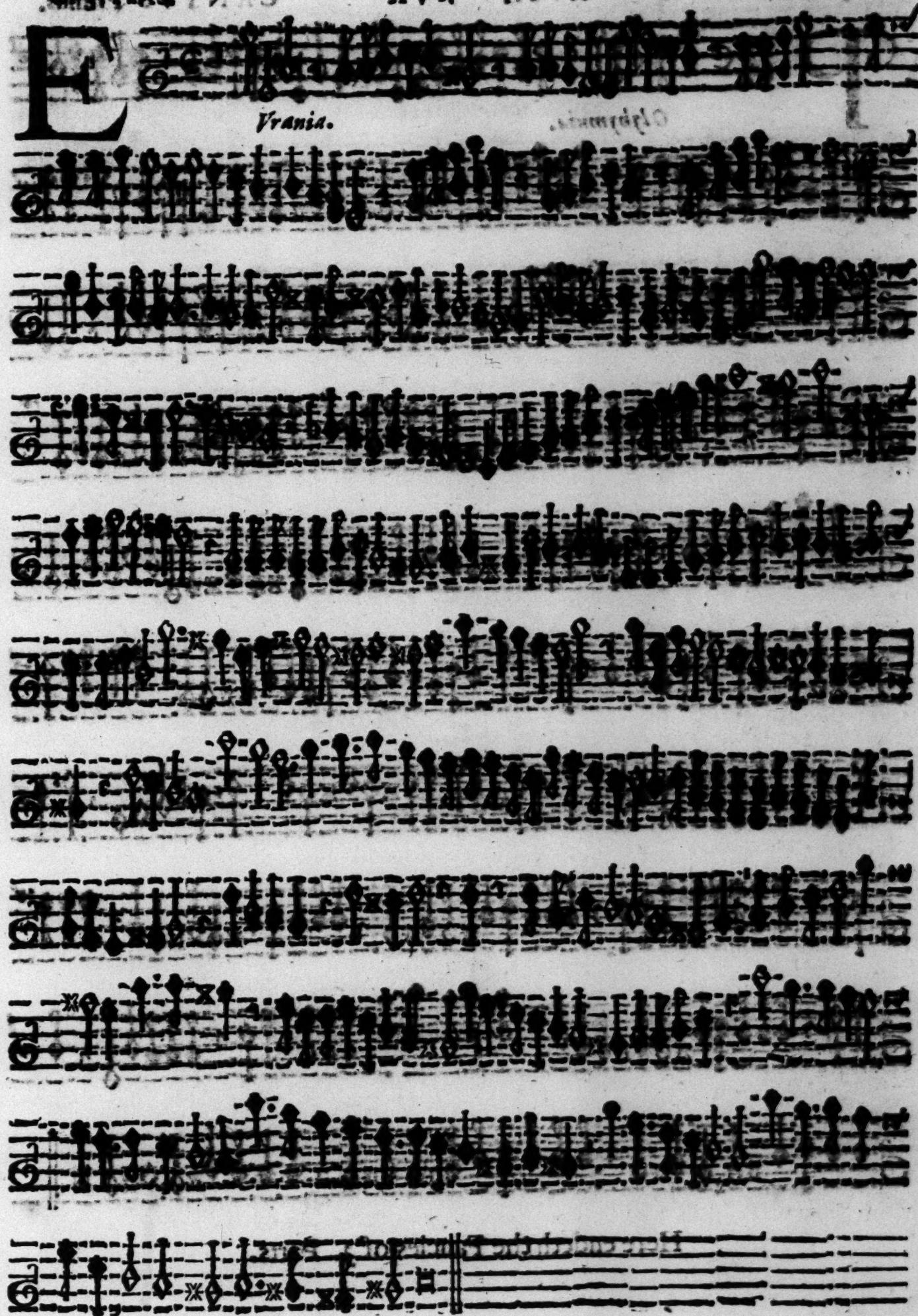


Of 3. Part. TUNO

XV. . . . IX

CANTVS





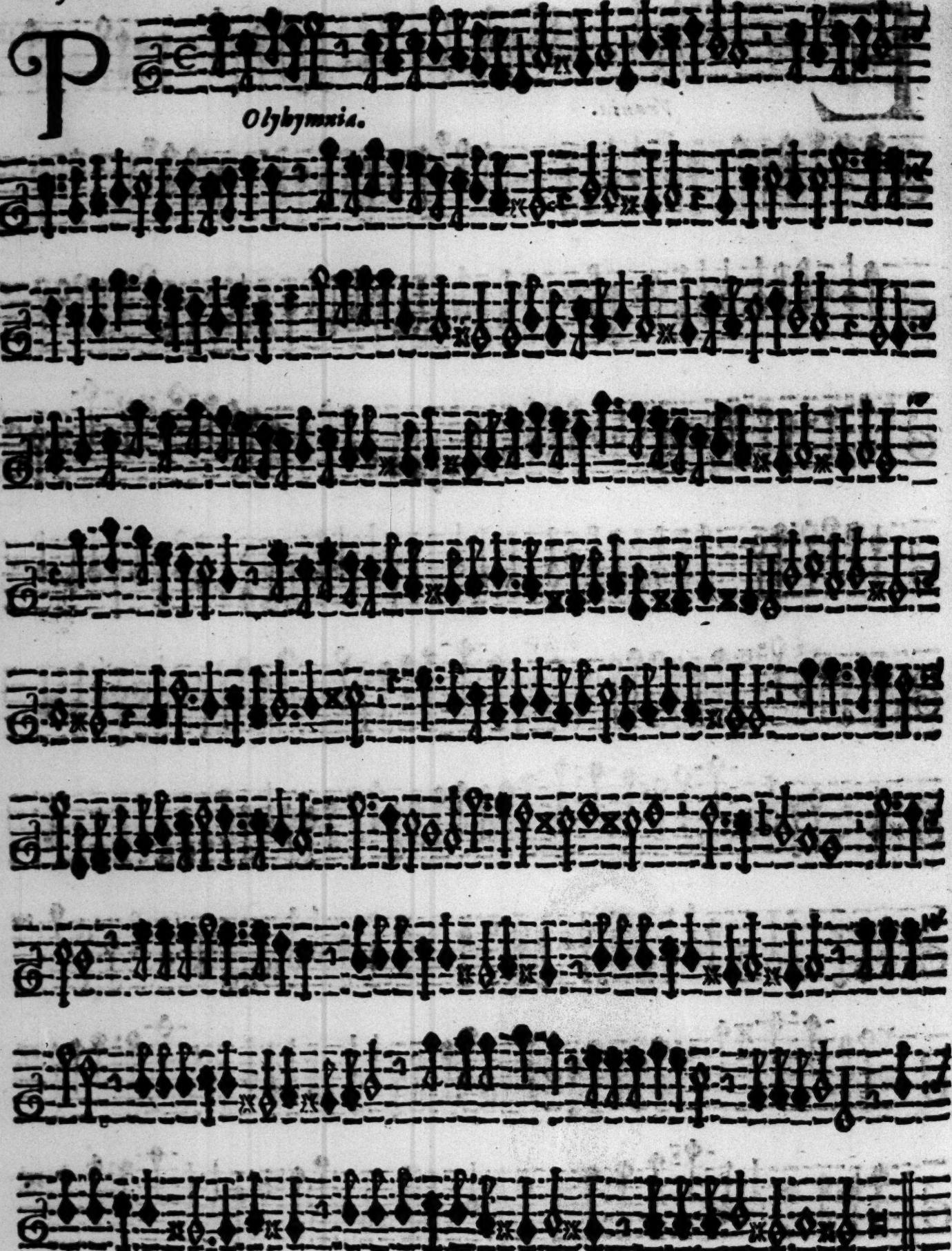
Of 3. Parts.

UTRAS

XVII.

VX

CANTVS Primus.



Here endeth the Fancies of 3. Parts.

Of 4 Parts.

XVIII. XIX

CANTVS Primus.



D

Of 4. Parts.

XIX.

C A N T V S P r i m u s



Ing this as that



Of 4 Parts. V. M. A. G.

XXIX

CANTVS Primus

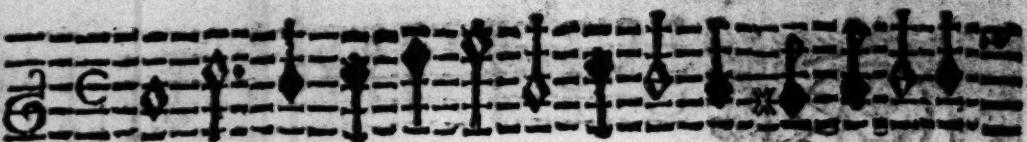


D. 2

Of 4 Parts.

XXIX.

C A N T V S Primus



Re the first.



Of 4 Parts.

XXII. 147 X

CANTVS Primus.



Re the second.

D 3

Of 4 Parts.

XXIII.

C A N T U S Primus



Of 4 Parts.

XXIV.

CANTVS Primus.



Of 4 Parts.

XXV.

CANTVS. Primus.



Of 4 Parts.

XXVI.

CANTVS Primus.



Oftly at last.

A five-line musical staff with black note heads and stems, corresponding to the CANTUS part of the four-part setting. The music consists of a continuous series of eighth-note patterns.

E

Of 4 Parts.

XXVII.

CANTVS Primus



Lay not too fast.



Of 4 Parts.

XXVIII.

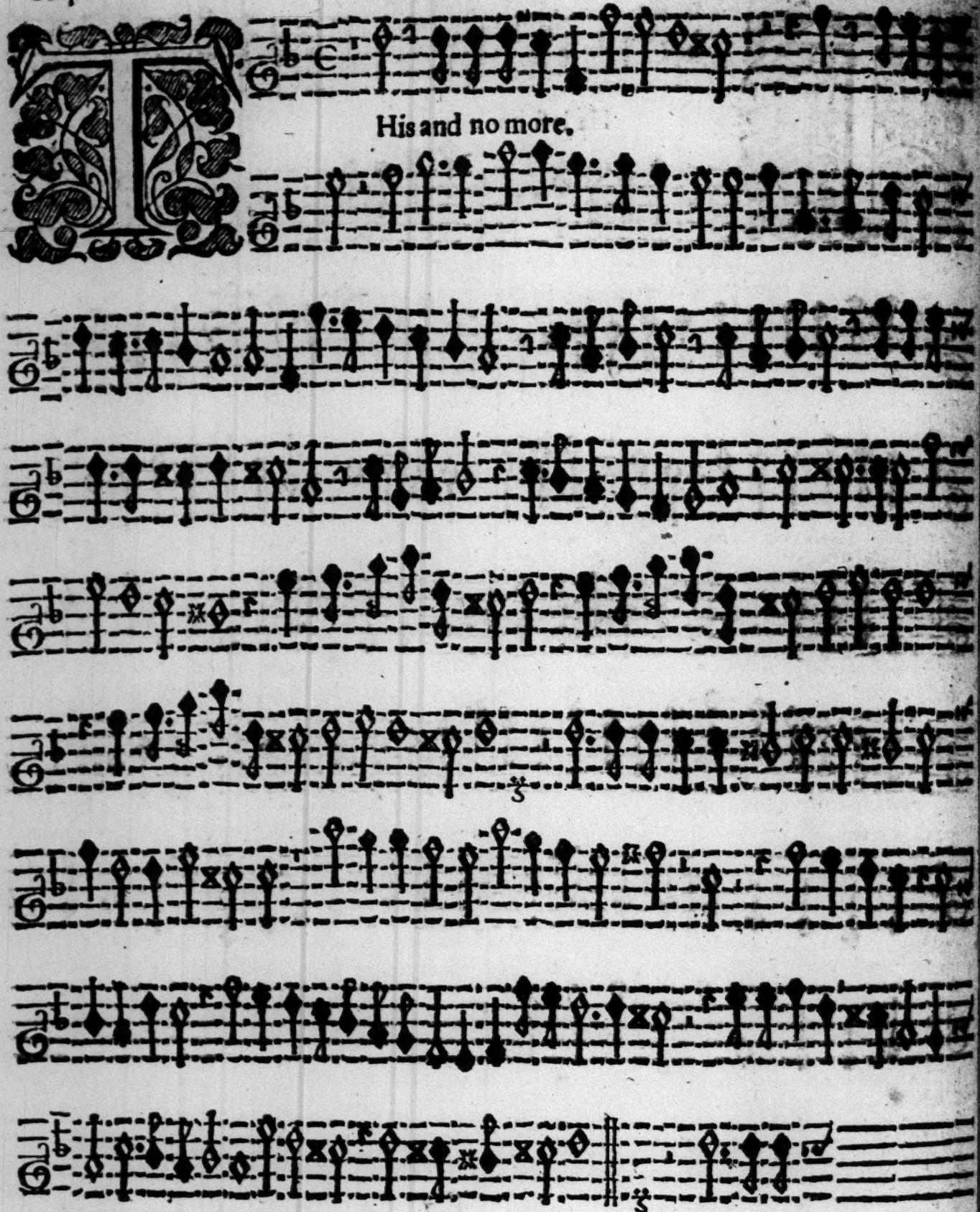
CANTVS Primus.



Of 4 Parts.

XXIX.

CANTVS Primus



FINIS.

Cantus Secundus.

THE
SEVENTH SET OF
BOOKES,

Wherein are Duos for two Bass
Viols, so compoled, though there be but
two parts in the eye, yet there is often
three or four in the eare.

Also Fancies of 3. Parts for two Treble
Viols, and a Base Violl: so made, as they
must be plaide and not long.

Lastly, ayerie Fancies of 4. Parts, that may be
as well sung as plaide.

Lately set out by M I C H A E L E A S T,
Bachelor of Musicke, and Master of the
Choristers in the Cathedrall Church
of L I T C H F I E L D.

LONDON,
Printed for William Stansby, and George Latham,
1638.
Cum Privilegio Regis etc.

THE TABLE.

Davis.

L Ove cannot dissemble,
I am well as thou,
Both alike,
Hold right,
Draw out the end,
Follow me close,
Vt re me fato li,
Dally not with this.

I
II
III
IV
V
VI
VII
VIII

Fancies of 3 Parts.

Clio,
Melpomene,
Thalete,
Euterpe,
Terpsicore
Erato,
Calliope,
Urania,
Polyhymnia,

X
X
XI
XII
XIII
XIV
XV
XVI
XVII

Fancies of 4 Parts.

Name right your Notes,
Sing this as that,
Some alteration,
Are the first,
Are the second,
Are the third,
Not over long.
Somewhat short,
Softly at last,
Play not too fast,
The last but one,
This and no more,

XVIII
XIX
XX
XXI
XXII
XXIII
XXV
XXVI
XXVII
XXVIII
XXIX

FINIS.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND

PATRON OF ARTS, SIR

CHRISTOPHER HATTON,

Knight of the most Honourable Order

Michael East Batchellour of Musicke, wibeth all
increase of Honour and Happinesse.

Honoured Sir,



The love of vertue, in all ages, hath made some persons illustrious, whose singular spirit, and abysme judgements, have caused them to excell in the art: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Dame Bath deservedly venerated and styled you, an eminent Master, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artis, which renders you truly pious, prudent, and peerlesse. More particularly, you have promoted Musicks; of whose divine excellencies, all other doth partake, which may glory, so be as eminent as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribune of my service, confessing, I am old, my fynis shaine, and fallich as your fayre, yet if god faynely refect theron, and your absqueious followers see my gash is up, and profem is to you, it may prove more pleasing to your judicious iuste, and delightfull to the palase of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you deſcend to vouchſafe, you ſhall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to ſerve you,

MICHAEL EAST.

Duo.

BASS Secondo



Honored Sir

Yours ever faithfully yours

Duo.

CANTUS

II.

CANTVS Secundus.



B

Duo.

III.

CANTVS Secundus.



Oth alike.



Duo.

III.

CANTVS Secundus.



B 2

Duo.

V.

CANTVS Secundus.



Raw out the end.



Duo.

VI.

CANTVS Secundus.



B 3

Duo.

VII.

CANTVS Secundus.



Duo.

VIII.

CANTVS Secundus.



Of 3. Parts.

I X.

CANTVS Secundus.



M

EIpomene.

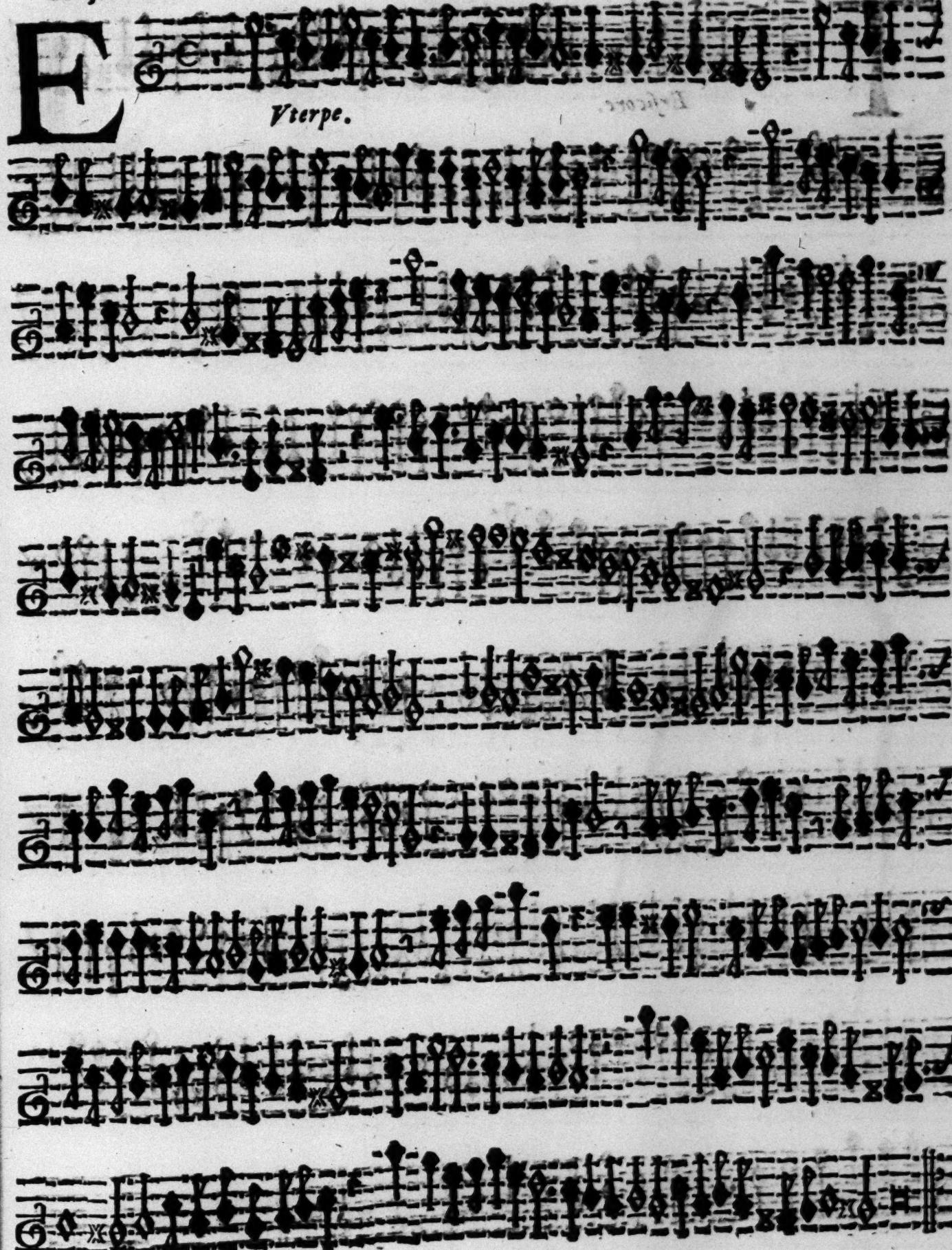
C

Of 3. Parts.

XI.

C A N T V S Secundus





Off. Parts. V. M. O.

XIII. M. IX

CANTVS: Secunda



Of 3 Parts. CANTUS

XIV. LX

CANTVS Secundus.



Of 3. Parts.

XV.

CANTVS Secundus



Of 3. Parts.

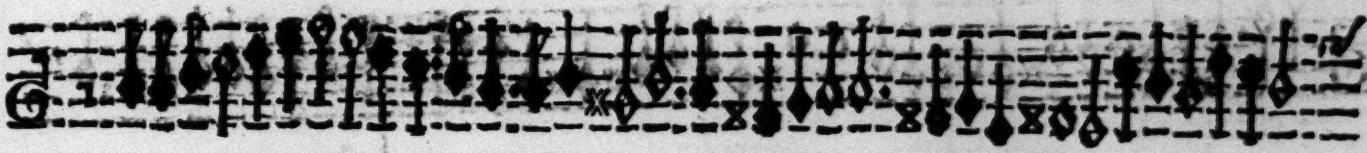
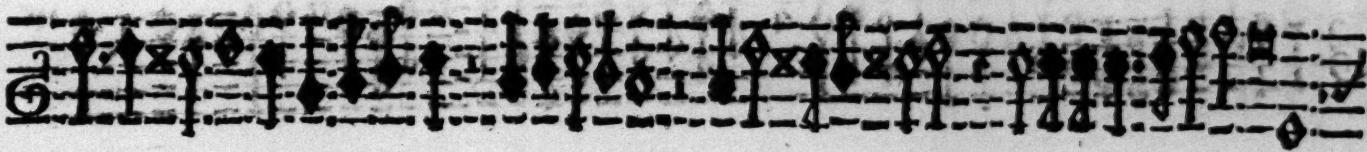
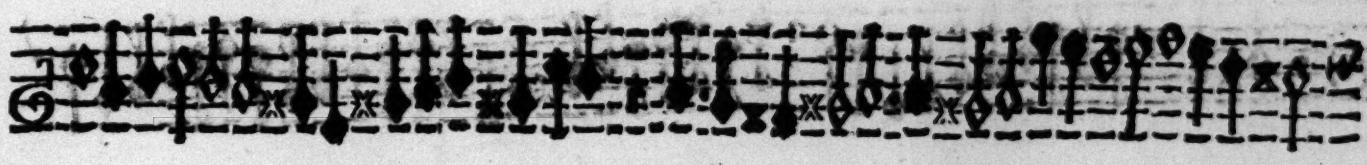
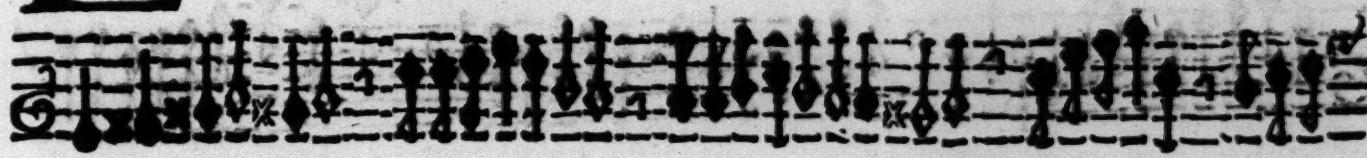
XVI.

CANTVS Secundus.

E



Urania.



Of 3. Parts.

XVII.

CANTVS Secundus.

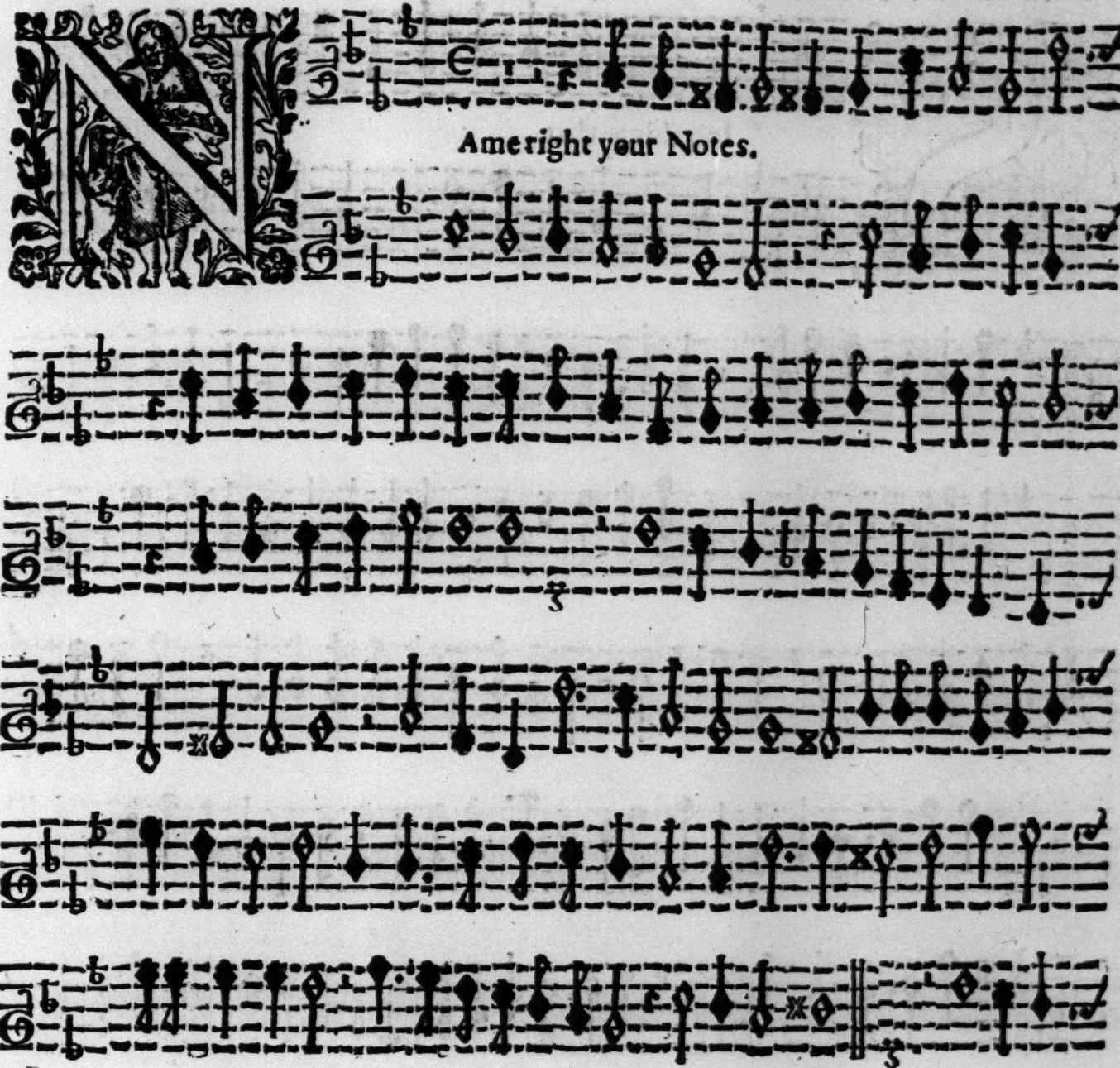


Here endeth the Fancies of 3. Parts.

Of 4 Parts.

XVIII.

CANTVS Secundus.



D

Of 4. Parts.

XIX.

C A N T V S Secundus



Ing this as that



Of 4. Parts.

XX.

CANTVS Secundus.



Ome alteration.

Of 4 Parts.

XXI.

C A N T V S Secundus.



Re the first.

Of 4 Parts.

XXII. lxx

CANTVS Secundus.



Re the second.

D₃

Of 4 Parts.

XXIII.

CANTVS Secundus



Of 4 Parts. 2 vols. 10

XXIV.

CANTVS Secundus.



Or over long.



Of 4 Parts.

XXV.

CANTVS. Secundus.



Omewhat short.

Of 4 Parts.

XXVI.

CANTVS Secundus.



Oftly at last.

A musical score for four voices. The top voice (CANTVS Secundus) is shown in five staves of music. The first four staves are in common time, while the fifth staff begins with a double bar line and a repeat sign, indicating a change in section or key. The music consists of various note heads and stems, typical of early printed music notation.

Of 4 Parts.

XXVII.

CANTVS Secundus.

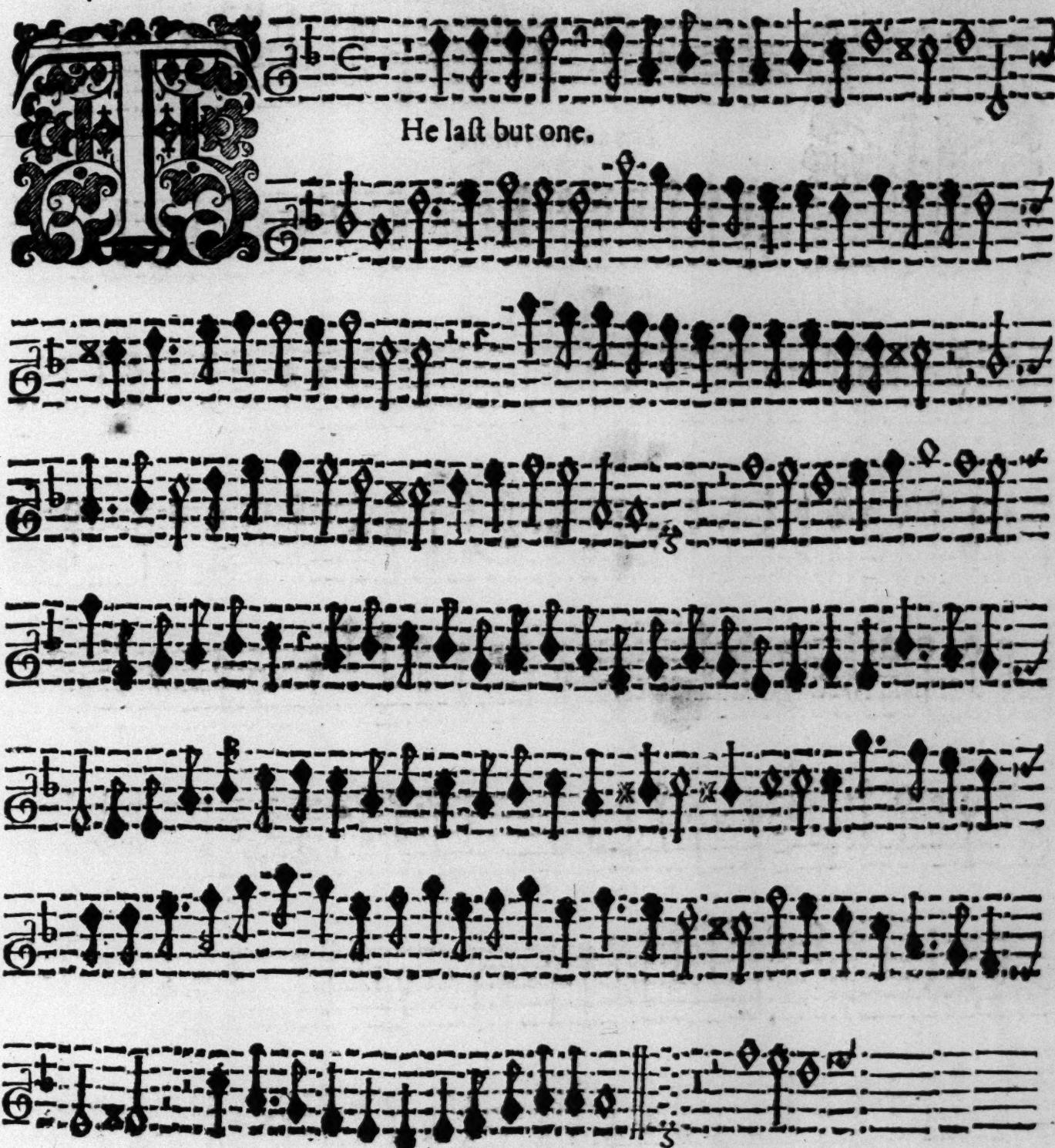


Lay not too fast.

Of 4 Parts.

XXVIII.

CANTVS Secundus.



E. 2:

Of 4 Parts.

XXIX.

CANTVS secundus.



FINIS.

ALTIUS.

THE
SEVENTH SET OF
BOOKES,

Wherein are Duos for two Base
Viols, so composed, though there be but
two parts in the eye, yet there is often
three or four in the eare.

Also Fancies of 3. Parts for two treble
Viols, and a Base Violl: so made, as they
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Lately set out by M I C H A E L E A S T,
Bachelor of Musicke, and Master of the
Choristers in the Cathedral Church
of L I T C H F I F L D.

L O N D O N ,

Printed for William Stansby, and George Lasham.

1 6 9 8 .

Cum Privilegio.

THE TABLE.

Duos.

L Ove cannot dissemble,
Lias well as thou,
Both alike,
Hold right,
Draw out the end,
Follow me close,
Vtre me la to la,
Dally not with this.

Fancies of 3 Parts.

Clio,
Melpomene,
Thaleia,
Euterpe,
Terpsicore
Erato,
Calliope,
Urania,
Polyhymnia,

Fancies of 4 Parts.

Name right your Notes,
Sing this as that,
Some alteration,
Are the first,
Are the second,
Are the third,
Not over long.
Somewhit short,
Softly at last,
Play not too fast,
The last but one,
This and no more,

I
II
III
III
V
VI
VII
VIII

IX
X
XI
XII
XIII
XIV
XV
XVI
XVII

XVIII
XIX
XX
XXI
XXII
XXIII
XXIII
XXV
XXVI
XXVII
XXVIII
XXIX

FINIS.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR
CHRISTOPHER HATTON,
Knight of the most Honourable Order
of the BATH,

*Michael East Batchellour of Musicke, wilbeth all
increase of Honour and Happiness.*

Honoured Sir :



He love of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mecænas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truely pious, prudent, and peerelesse. More particularly, you have honoured Musicke : of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my frnit is in Autumnne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted
loyally to serve you,

MICHAEL EAST.

ПОДАЧА ВОДЫ
ПОДАЧА ВОДЫ
ПОДАЧА ВОДЫ
ПОДАЧА ВОДЫ



Of 4 Parts.

XVIII.

ALTVS.



D

Of 4. Parts.

XIX.

ALTVS.



Of 4. Parts.

XX.

ALTUS.



One alteration.

D 2

Of 4 Parts.

XXI.

ALTVS.



Re the first.

Of 4 Parts.

XXII.

ALTVS.



Re the second.

D 3

Of 4 Parts.

XXIII.

ALTUS.



Of 4 Parts.

XXIV.

ALTVS.



Or over long.

The musical score consists of five staves of music for four voices. The notation is early printed music, using vertical stems and short horizontal dashes to represent pitch and rhythm. The first staff begins with a large, highly decorative initial 'N' with intricate floral and foliate patterns. The music is divided into measures by vertical bar lines. The vocal parts are labeled 'ALTVS.' (Altus) for the top voice, and 'Or over long.' for the bass voice. The other two voices are represented by the middle staves without explicit labels.

Of 4 Parts.

XXV.

ALTVS.



Omewhat short.

Of 4 Parts.

XXVI.

ALTVS.



Oftly at last.

A five-line musical staff with black note heads and vertical stems. The music consists of a single continuous line of notes. The staff begins with a large initial 'S' and ends with a double bar line and repeat dots.

E

Of 4 Parts.

XXVII.

ALTVS



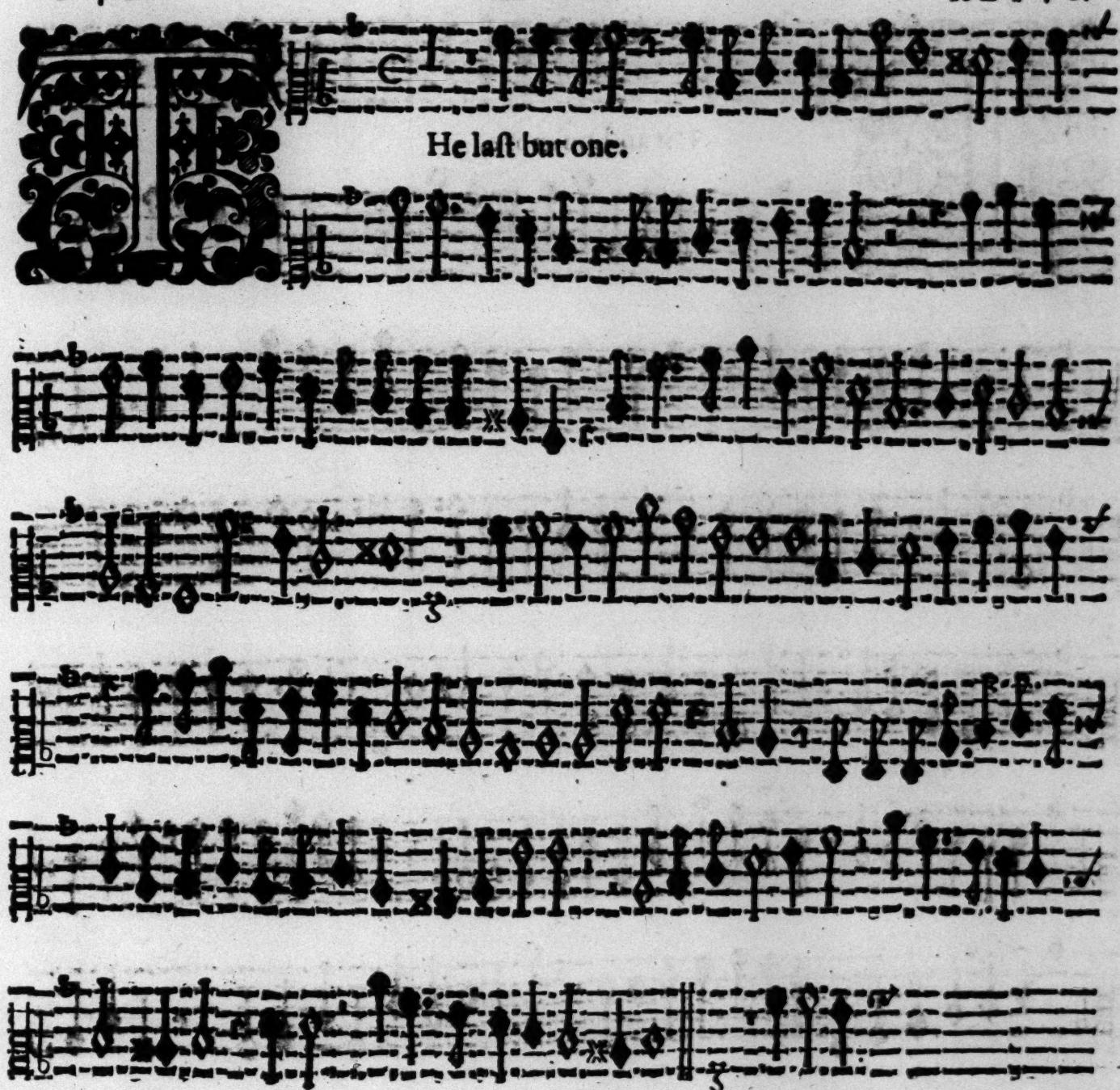
Lay not too fast.

Of 4. Parts

XXVII.

ALTVS.

He last but one.



E 2

O 4 Parts.

XXIX.

ALTVS.



FINIS.

BASSVS.

THE SEVENTH SET O F BOOKES,

Wherein are Duos for two Base
Viols, so compold, though there be but
two parts in the eye, yet there is often
three or four in the eare.

Also Fancies of 3. Parts for two treble
Viols, and a Base Violl: so made, as they
must be plaide and not sung.

Lastly, ayerie Fancies of 4. Parts, that may be
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Lately set out by M I C H A E L EAST,
Bachelor of Musick, and Master of the
Choristers in the Cathedral Church
of LITCHFIELD.

LONDON
Printed for William Stansby, and George Lasham,
1638.

Cum Privilegio.

THE TABLE.

Dues.

L Ove cannot dissemble,
I as well as thou,
Both alike,
Hold right,
Draw out the end,
Follow me close,
Vt re me fa fol la,
Dally not with this.

I
II
III
IV
V
VI
VII
VIII

Fancies of 3 Parts.

Clio,
Melpomene,
Thalia,
Euterpe,
Terpsichore
Erato,
Calliope,
Urania,
Polyhymnia,

IX
X
XI
XII
XIII
XIV
XV
XVI
XVII

Fancies of 4 Parts.

Name right your Notes,
Sing this as that,
Some alteration,
Are the first,
Are the second,
Are the third,
Not over long.
Somewhat short,
Softly at last,
Play not too fast,
The last but one,
This and no more,

XVIII
XIX
XX
XXI
XXII
XXIII
XXIII
XXV
XXVI
XXVII
XXVIII
XXIX

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Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

Duo.

BASSVS Primus



Duo. BASSVS Primum.

II.

III.

BASSVS Primum.



B

Duo.

III.

BASSVS Primitvs.



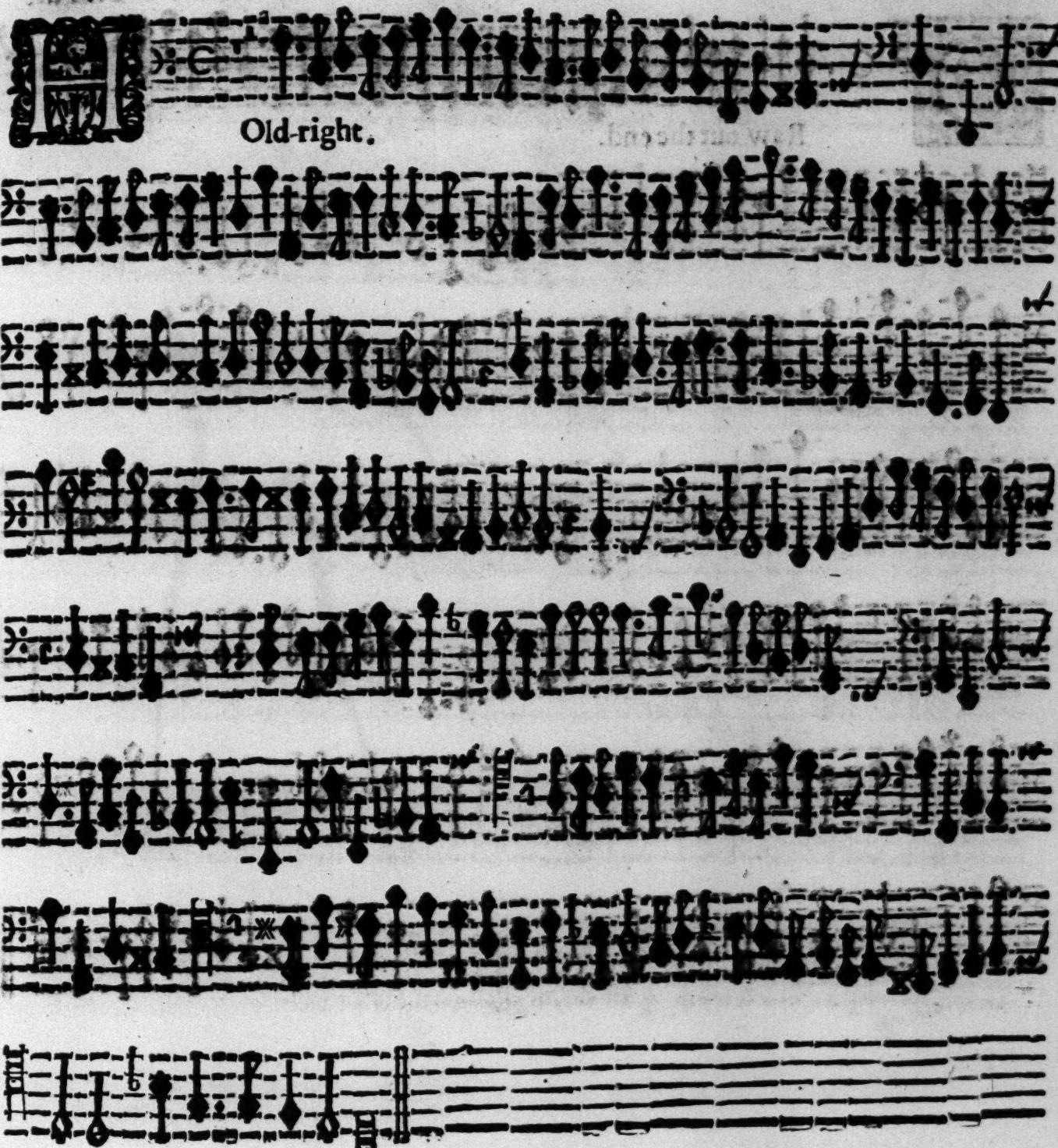
Oth alike.



Duo, 9 212248

III.

BASSVS Primus.



B 2

Duo.

v.

BASS VS Primo.



Duo.

VI.

BASSVS Primus.

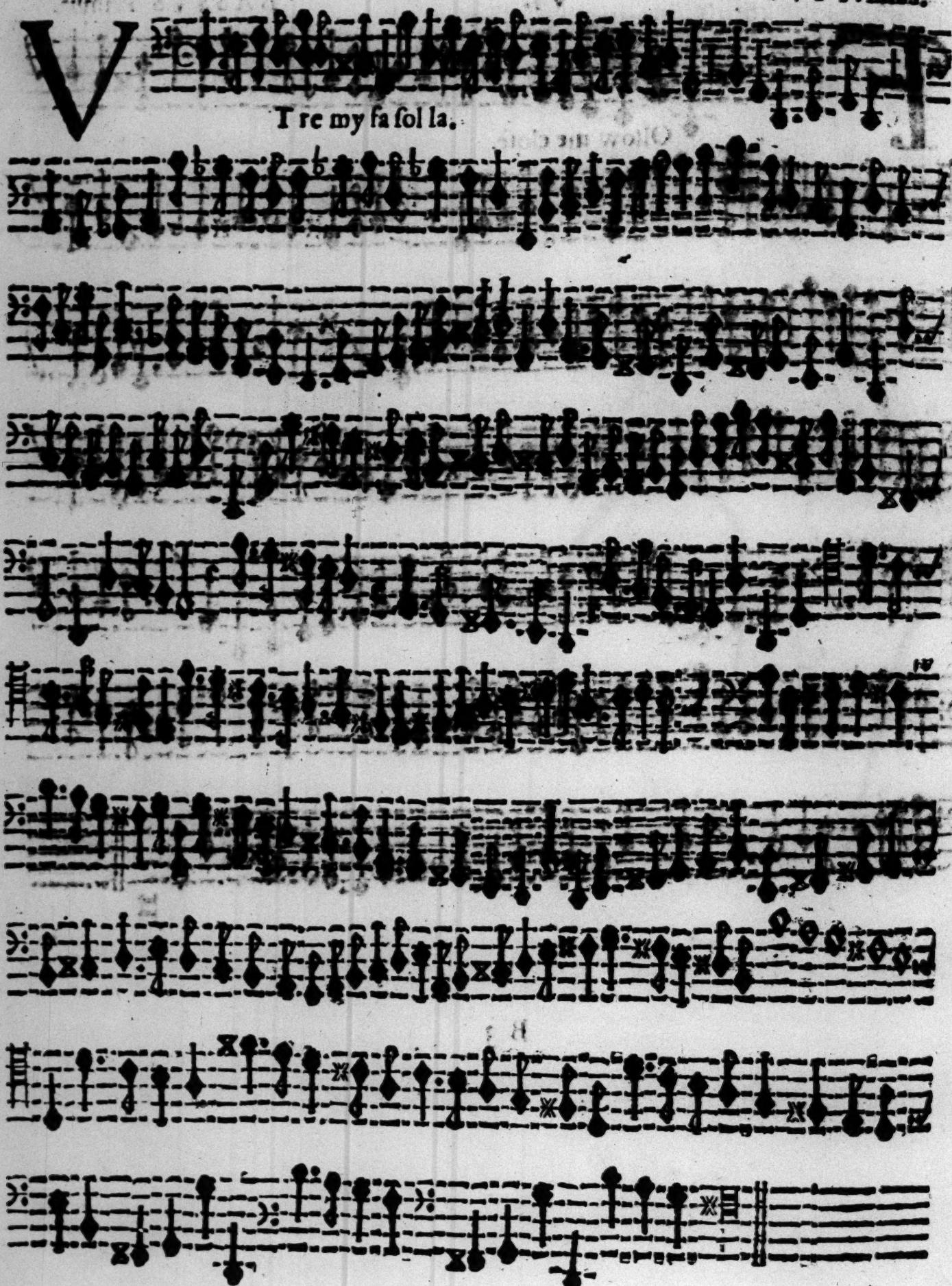


B 3

Duo.

VII.

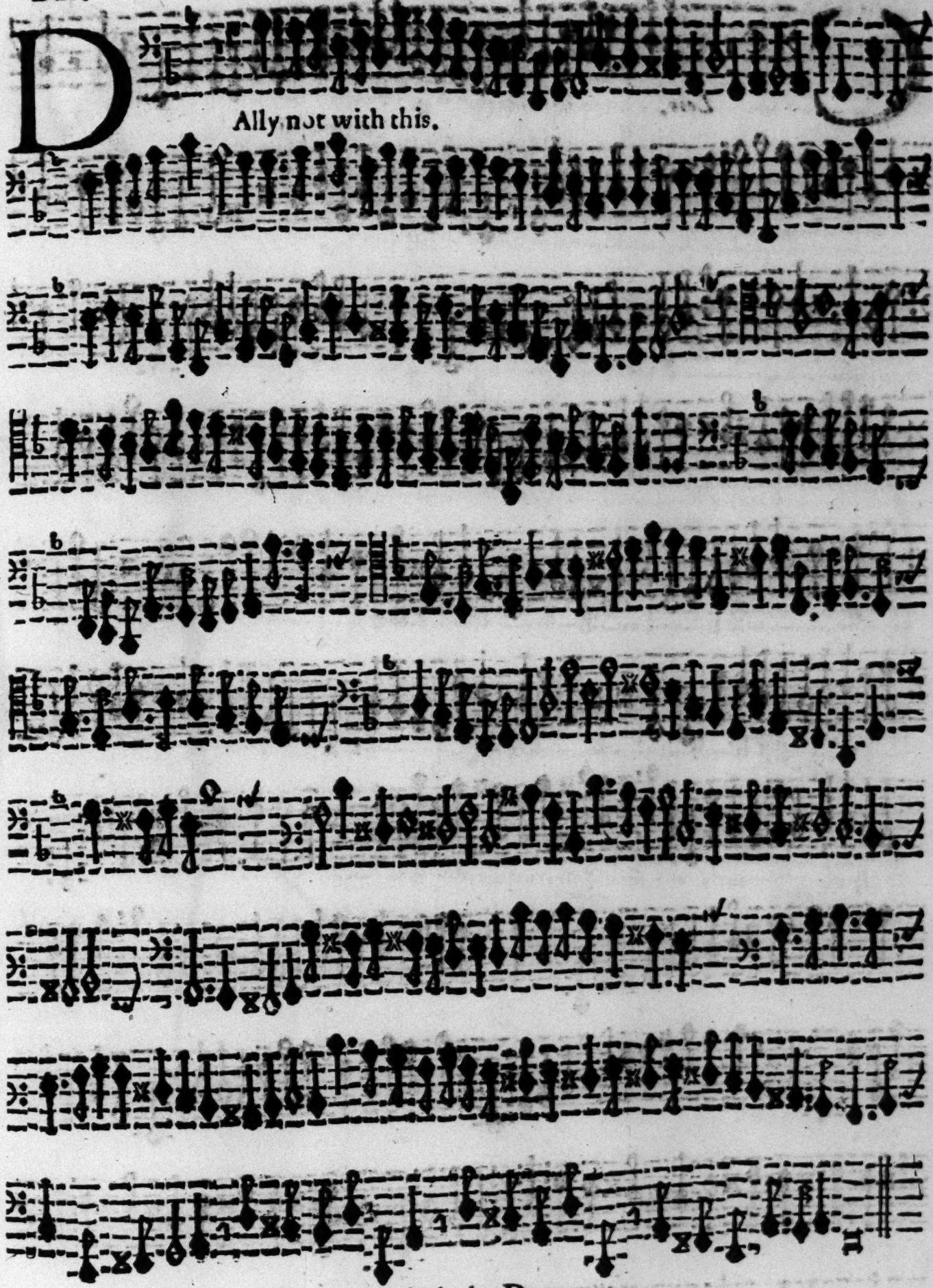
BASSVS Primus.



Duo.

VIII.

BASSVS Primus.



Here endeth the Duos.

Oz. Part.

ix. liv

BASSVS.



Of y. Parte II

X. IX

BASSVS.



C

Of 3. Parts.

XI. X

BASSVS.



Out 3. Part.

XIL

BASSVS.



C $\frac{3}{2}$

Of 3. Part.

XIII.

BASSVS.



C

Op. 3. Part I.

XIV.

BASSVS.



C³.

OF 3. PARTS.

XV.

BASSVS.



Of 3. Parts.

XVI. V.X

BASSVS.



Herculean Heroic Lullabyes of 3. Parts.

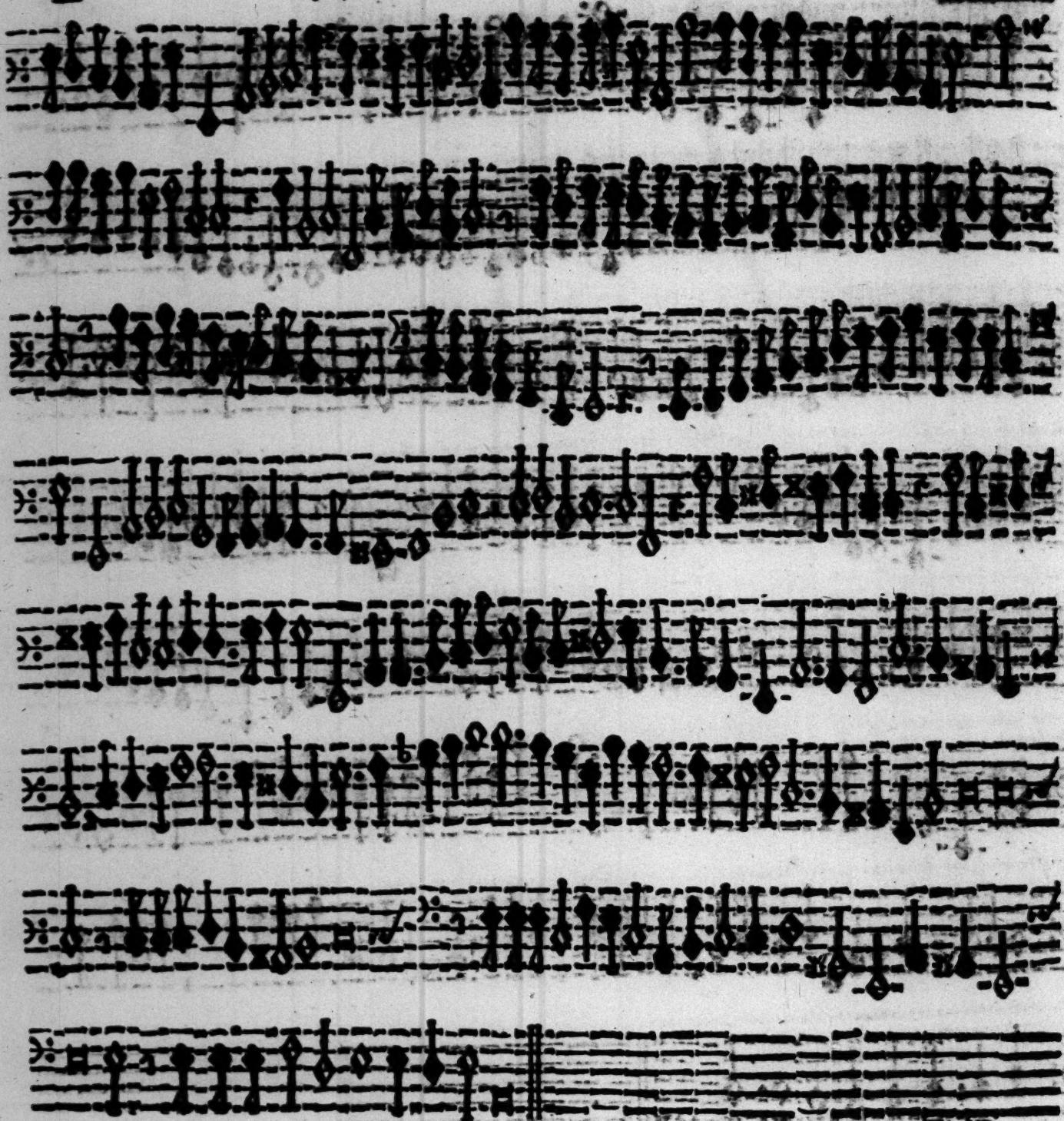
Of 3. Parts.

XVII

BASS VO

P

Olybymnia.

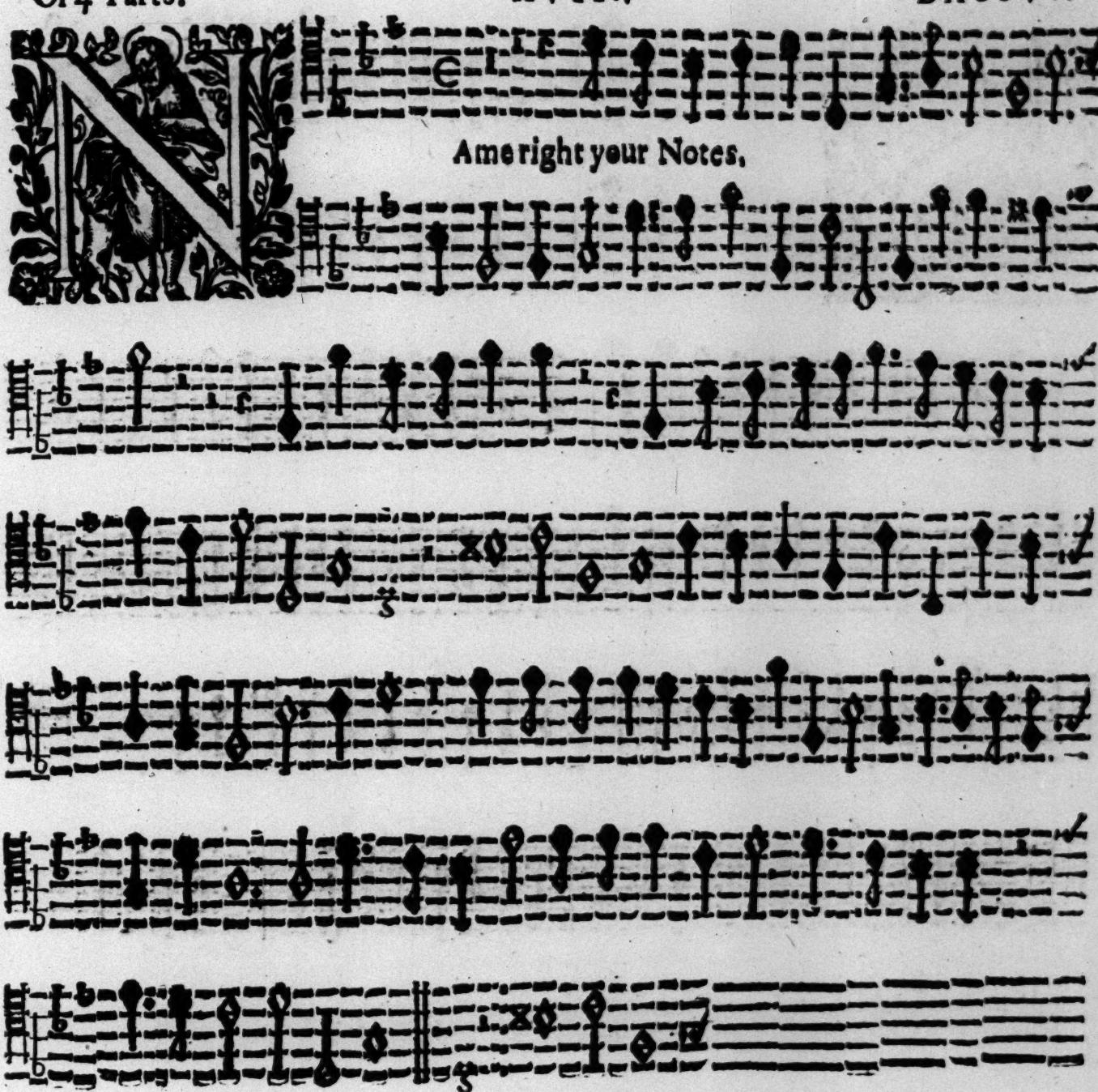


Here endeth the Fancies of 3. Parts.

Of 4 Parts.

XVIII.

BASSVS.



D

OF 4. Parts.

XIX.

BASSVS.



Sing this as that.



Of 4. Parts.

XX.

BASSVS.



Omè alteration.

The musical score consists of six staves of basso continuo music. The notation is unique, using vertical stems with horizontal dashes or dots to indicate pitch and duration. The first three measures feature a continuous eighth-note pattern. The fourth measure begins with a dotted half note, followed by a series of eighth notes. The fifth measure starts with a quarter note, followed by eighth notes. The sixth and final measure ends with a half note, followed by a quarter note.

D 2

Of 4 Parts.

XXI.

BASSVS.



Re the first.

Of 4 Parts.

XXII.

BASSVS.



Re the second.

The page contains five staves of musical notation for basso continuo. The notation uses a unique system of note heads and rests on a standard staff. The first two staves begin with a large note head, while subsequent staves start with smaller note heads. The music consists of eighth and sixteenth note patterns, with rests interspersed.

D 3

Of 4 Parts.

XXIII.

BASSVS.



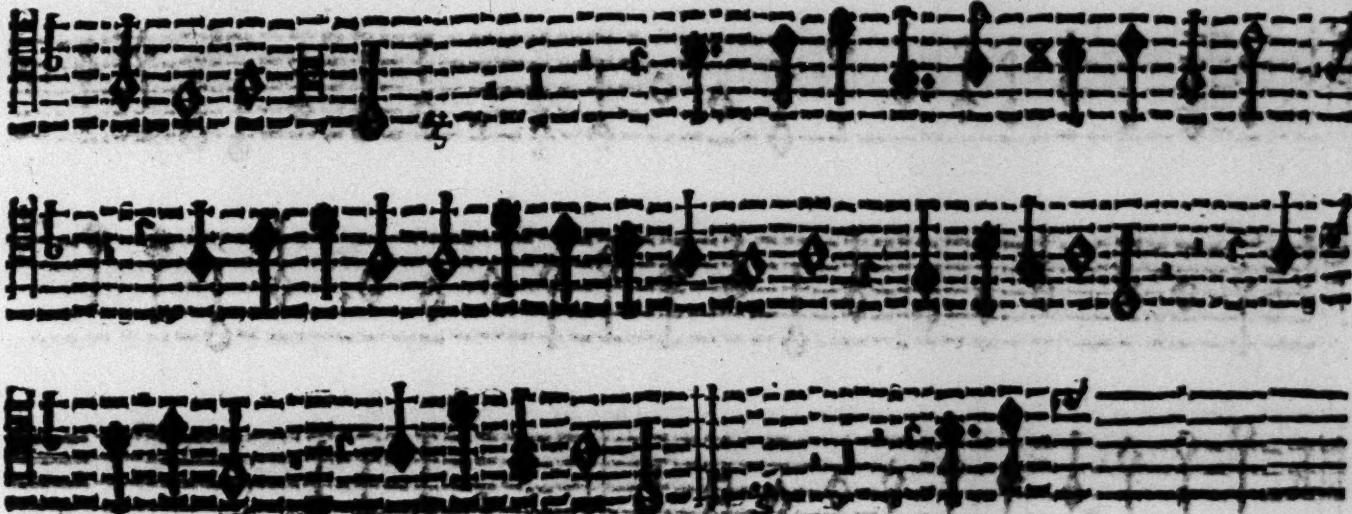
Of 4 Parts.

XXIX.

BASSVS.



Or over long.



Of 4 Parts.

XXV.

BASSVS.



Omewhat short.



Of 4 Parts.

XXVI.

BASSVS.



E

Of 4 Parts.

XXVII,

BASSVS.



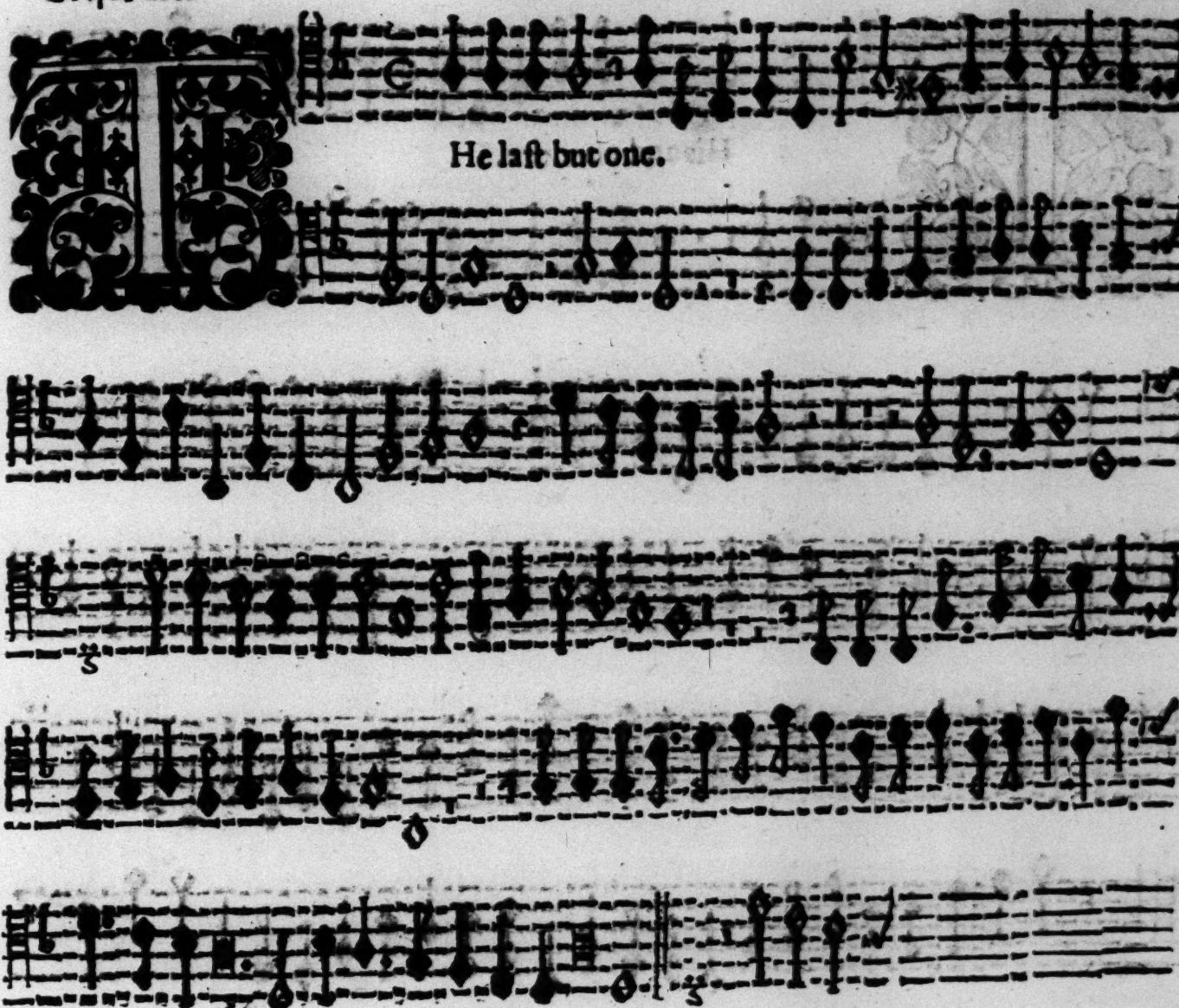
Lay not too fast.

The musical score consists of five horizontal staves, each representing a single part of a four-part composition. The parts are stacked vertically, with the top part being Bassus. The music is written in common time with a key signature of one flat. The notes are represented by black dots with vertical stems extending either upwards or downwards. The first staff begins with a note on the fourth line. Subsequent staves show a continuation of the musical line, with some notes having stems pointing in different directions. The notation is dense and rhythmic, typical of early printed music scores.

Of 4. Parts.

XXVIII.

BASSVS.

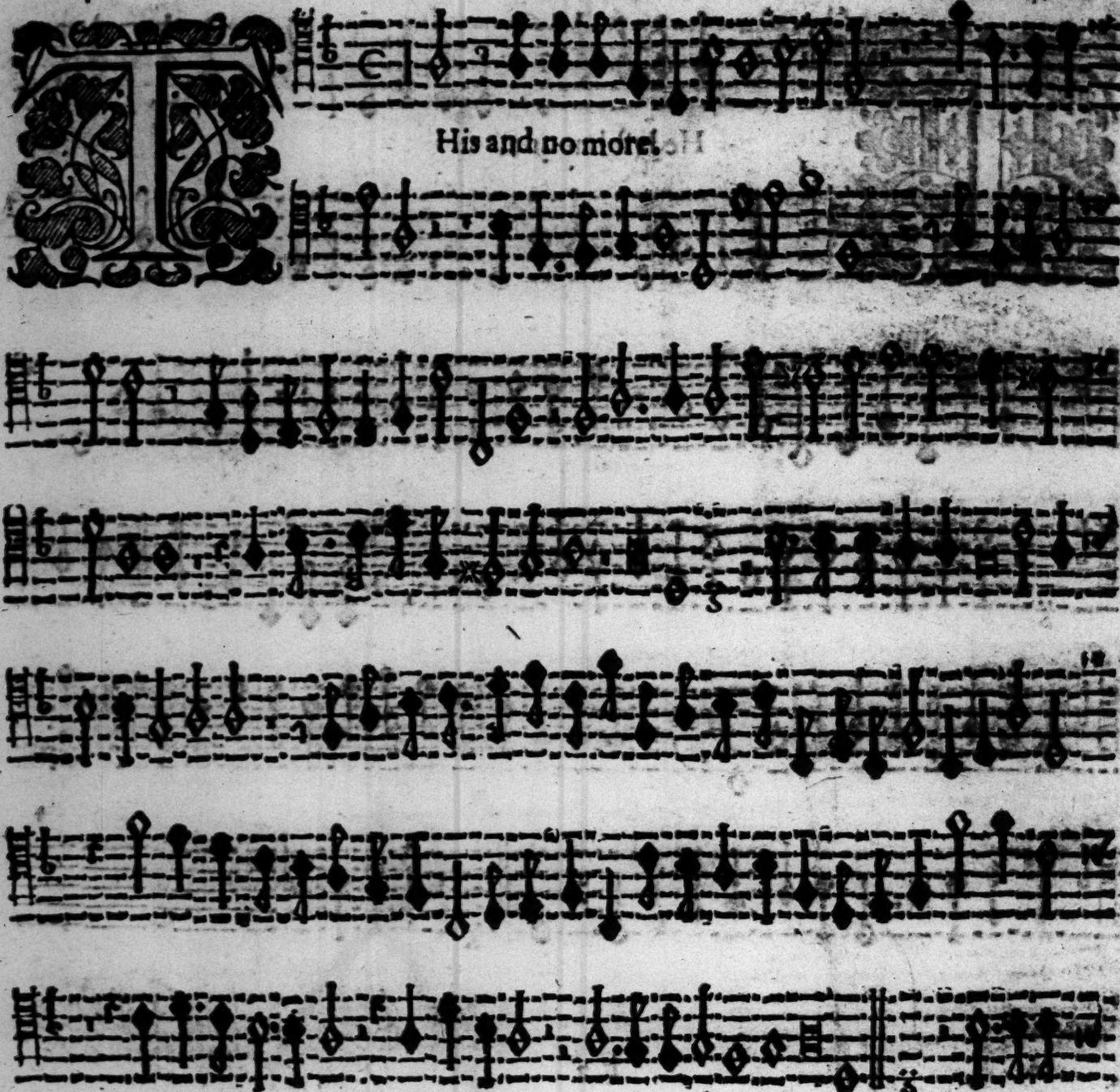


E₂

OF 4 T. 125.1

XXXIX.

BASSVS.



FINIS.



